The Seattle Chamber Singers
The Choir of the Sound
The Broadway Symphony

IN CONCERT TOGETHER

Conducted by
George Shangrow

May 14 and 15, 1983
8:00 p.m.
Blessed Sacrament Church
Seattle, Washington

The Broadway Symphony
GEORGE SHANGROW, CONDUCTOR

June 19, 3:00 p.m.
Kane Hall, University of Washington Campus

A World Premiere!

Symphony No. 3
"Road Ode"
by Seattle composer
Huntley Beyer

Also on the program
Shubert's "Great Symphony"
in C-Major

CALL 524-0603 FOR TICKET INFORMATION
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PROGRAM

Two Motets (1938) ............................. Francis Poulenc
Tenetbres factae sunt
Vinea mea electa

Two Motets ................................. Anton Bruckner
Ave Maria
Os Justi meditabitur sapientiam

Serenade to Music (1938) ................. Ralph Vaughan Williams

INTERMISSION

Mass in E-Flat Major .......................... Franz Schubert
Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Physically Schubert was beyond reckoning. He would become in love and die in November of 1828. The Mass in E-flat stands as a masterpiece of the mass form in the Romantic era. Only Cherubini seems to have approached Schubert's greatness in dealing with the problem of six of the mass movements. It stands as a majestic tribute to a composer who suffered an all too brief lifetime in anonymity and receiving his gifts for powerful expression and matchless Romanticism, however, is a gift of melody. We in modern times rejoice that Schubert's creative forces grew and prospered despite the debilitating emotional and physical conditions under which those forces operated.

Test of the Mass

Kerygma
Christo eleō
Kerygma

Gloria in excelsis Deo


Lord have mercy
Christ have mercy
Lord have mercy

Glory be to God on High.
And on earth peace to men of good will.
We praise Thee, we bless Thee, we glorify Thee.
We give thanks to Thee, for Thy great glory.
Lord God, King of kings.
God the Father almighty.
Lord, the only-begotten Son Jesus Christ most high.
Lord God, Lamb of God.
That took away the sins of the world.
Thou that sittest on the right hand of the Father, have mercy on us.
Thou that wast slain for our salvation, world without end.

For only Thine art holy.
Thou only art Lord.
Thou only art most high, Jesus Christ.
With the Holy Ghost, in the glory of God the Father.
Amen.

I believe in one God, the Father Almighty, Maker of heaven and earth, and of all things visible and invisible. And in one Lord Jesus Christ, the only-begotten Son of God, and born of the Father before all ages, God of God, light of light, true God of true God, begotten not made, being of one substance with the Father, by whom all things were made; who for us men and for our salvation, came down from heaven. And was incarnate by the Holy Ghost of the Virgin Mary, and was made man. And was crucified also for us under Pontius Pilate. He suffered and was buried. And the third day he rose again according to the Scriptures, and ascended into heaven, and sitteth at the right hand of God the Father. And he shall come again with glory to judge both the quick and the dead, whose kingdom shall have no end. And I believe in the Holy Ghost, the Lord and Giver of life, who proceedeth from the Father and the Son, who with the Father and the Son together is worshiped and glorified; who spake by the Prophets. And I believe in one holy, catholic and apostolic Church. I acknowledge one Baptism for the remission of sins, and I look for the resurrection of the dead, and the life of the world to come.

Amen.
Physically Schubert was beyond reckoning. He would become a frequent and die in November of 1828.

The Mass in E-flat stands as a masterpiece of the mass form in the Romantic era. Only Cherubini seems to have approached Schubert's greatness in dealing with the themes of the litany. Schubert's music is, however, a gift of melody. We in modern times rejoice that Schubert's creative forces grew and prospered despite the debilitating emotional and physical conditions under which those forces operated.

Test of the Mass

Kryse eloson
Christe eloson
Kryse eloson

Gloria in excelsis Deo.

In conclusion, Schubert's Mass in E-flat is a masterpiece of the Romantic era, reflecting his emotional and physical challenges with the beauty of his melodic gifts. It stands as a testament to his creative forces despite the adversities he faced.

Osanna in excelsis.

Benedictus qui venit in nomine Domini.

Osanna in excelsis.

Agnus Dei, qui tollis peccata mundi, misericors nobis.

Dona nobis pacem

Tenebrae factae sunt

Darkness fell upon the earth,
When He was crucified, Jesus by the Jesus,
And behold, at the ninth hour,
Crying out with a loud voice, Jesus exclaimed:
"My God, my God, wherefore hast Thou forsaken me?"

Thus saying, he bowed down His head, gave up His spirit,
And He died.

Exclaiming, Jesus cried with a loud voice, saying:
"Father, into Thy loving hands I commend my soul!"

Thus saying, he bowed down His head, gave up His spirit,
And He died.

Vinea mea electa

Vine that I have loved as my own.
It was who planted thee, chose thee and planted thee;
Why is all thy sweetness turned into gall and bitterness?
Why wouldst thou crucify Me and take Barabba in my place?
I fenced thee round, I took the hard stones away,
Took them from thy path and built a tower in thy defense.

Ave Maria

Ave Maria gratia plena Dominus tecum. Bene-
dicta tu in mulieribus et benedictus fructus
vestri tui. Jesu. Sancta Maria, mater Dei, ora
pro nobis precatoribus, nunc et in hora morit-
is nostrae. Amen.

Hail, Mary, full of grace. The Lord is with
Thee. Thou art blessed among women and
blessed is Jesus, the fruit of Thy womb. Holy
Mary, Mother of God, pray for us sinners, now
and in the hour of our death. Amen.

Liber Usualis: Officiary for the Feast of the Immaculate Con-
cervation of the Blessed Virgin Mary. Text based in part on Luke
1: 42. Final sentence, anonymous, in use since the 16th century.

Os Justi meditabitis sapientiam

Os Justi meditabitis sapientiam, et lingua ejus
loqueter judicium. Lex Dei ejus in ore
ipsum: et non superfluet habentur gessus ejus.

The mouth of the righteous speaketh wisdom,
and his tongue talketh of judgment. The law
of his God is in his heart; none of his steps
shall slide.

Psalm 37: 30-31 (A.V.)


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Sanctus
Benedictus
Agnus Dei
How sweet the moonlight sleeps upon this bank!
Here we will sit and let the sounds of music creep in our ears:
Soft stillness, and the night become the touches of sweet harmony.
Look how the floor of heaven
Is thick inlaid with patines of bright gold:
There's not the smallest orb that thou beholds't,
But in this motion like an angel sings,
Still quiring to the young-eyed cherubins;
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Douth grossly close it in we cannot hear it.
Come, ho! and wake Diana with a hymn:
With sweetest touches pierce your mistress' ear,
And draw her home with music.
I am never merry when I hear sweet music.
The reason is, your spirits are attentive:
The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus;
Let no such man be trusted.
Music! Hark! It is your music of the house.
Methinks it sounds much sweeter than by day--
Silence bestows that virtue on it,
How many things by season seasoned are
To their right praise and true perfection!
Peace, ho! The moon sleeps with Endymion
And would not be awaked!
Soft stillness and the night
Become the touches of sweet harmony.

Soloists:  Jacalyn Schneider-soprano
Janet Ellen Reed-mezzo soprano
Jerry Sams-tenor
Peter Kechley-bass/baritone

Soloists in Schubert Mass in E-Flat:
Virginia Glastra-soprano
Barbara Stephens-soprano
Kyla DeRemer-mezzo soprano
Nedra Slauson-mezzo soprano
Janet Ellen Read-mezzo soprano
Robert Cuffel-tenor
Jerry Sams-tenor
John Addison-tenor
Tim Braun-baritone
Sandy Thornton-baritone
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The King's Singers

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